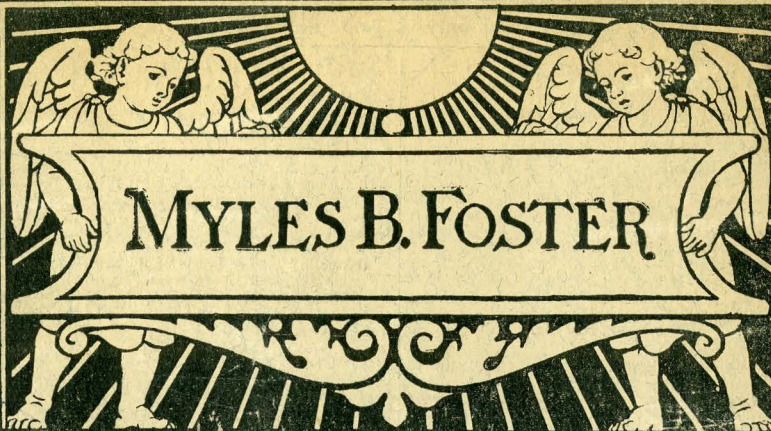


Novello's

School

Music



MERRY GAMES FOR CHILDREN

EIGHTPENCE

LONDON
NOVELLO & CO., LTD.

NOVELLO'S SCHOOL MUSIC.

EDITED BY W. G. McNAUGHT.

GV
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MERRY GAMES FOR CHILDREN

AN ACTION CANTATA

THE WORDS BY

MISS C. J. BERLYN

THE MUSIC BY

MYLES B. FOSTER.

PRICE EIGHTPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

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MERRY GAMES FOR CHILDREN.

No. 1.—An April Day.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER.

Allegretto.

Doh = C.

Mer - ry, mer - ry sun - shine !

{ | : | : | : | : || s „m : f „r | m : s }

Allegretto.

How we love the sun - shine ! Bright beams, yel - low beams, Danc - ing in our eyes !

{ | d' „l : t „s | d' : m' | r' : s | r' „t : s | t „d' : l „t | s : }

Please to keep on shi - ning, Or we shall be pi - ning, For we'll have to stop our games And

{ | d' „t : d' „r' | d' : t | l „se : l „t | l : s | f „s : l „t | d' „r' : m' „d' }

Repeat to syllable "La."

all look wise.

{ | s : r' | d' : | : | : | : | : |

Very lightly.

Pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter.

G.t.
{ | m . m : l . l | m . m : l . l | m . m : r . r | d . d : t₁ . t₁ | l₁ . l₁ : t₁ . t₁ | d . d : r . r

pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter.

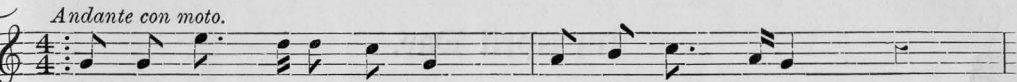
{ | m . m : m . m | m . m : m . m | m . m : l . l | m . m : l . l | s . s : f . f | m . m : r . r

To be sung twice.

pit-ter pat-ter, pit-ter pat-ter, pit-ter pat-ter, pit pat pit!

{ | d . d : t₁ . t₁ | l₁ . l₁ : r . r | d . d : f . f | m . : se . | l . : || : ||

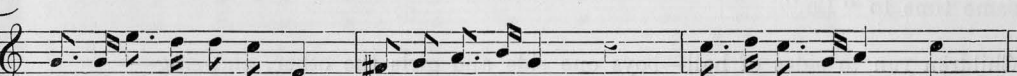
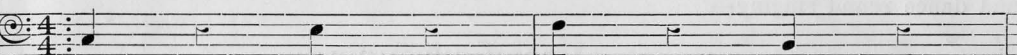
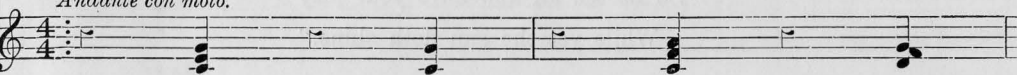
To be sung twice.

Andante con moto.

1. We know lots of pret - ty games, Which then shall we play ?

2. See the boys with coloured balls, Throw - ing in the air,

f. C.
 { | d s : m' „r' | r' .d' : s | l .t : d' „l | s : } }

Andante con moto.

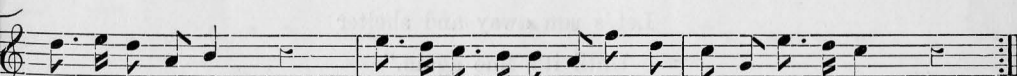
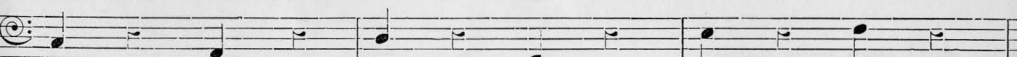
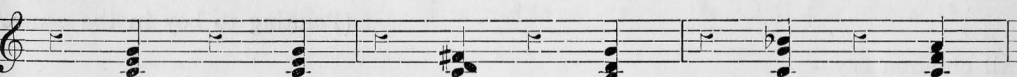
First the girls shall have their choice, Then the boys their say :

Girls are fond of skip - ping,

Up they go and down a - gain, Here, there, ev - 'ry - where.

Boys and girls are hap - py

{ | s „s : m' „r' | r' .d' : m | fe .s : l „t | s : | d' „r' : d' „s | l : d' } }



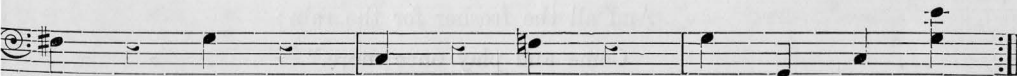
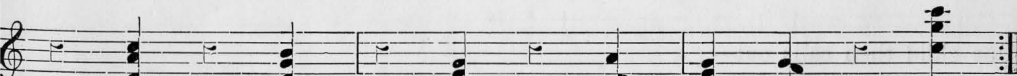
See us as we go,

But the boys must have a chance, For that is fair, you know !

On this A - pril day,

But we've play'd a long, long time, And so we must a - way !

{ | r' „m' : r' .l | t : | m' „r' : d' „t | t .l : f' .r' | d' .s : m' „r' | d' : || }

*Ped.*

*

An April Day.

Child in a prominent place recites—

“This is an April day,
And just now it is fine;
So hasten all and have your play
While yet the sun doth shine.”

Children then form in rings round the Sun, which is represented by a boy in the centre and dance round singing—

SONG 1.—“MERRY SUNSHINE!”

At the end of the verse children drop hands and dance all over the hall, singing the same time to “La.”

Children run to sides of hall—boys one side and girls the other, and sing—

SONG 2.—“PITTER PATTER.”

Child calls out loudly—

“Before we go let’s give three cheers for that jolly old Sun.”

(Pointing to boy in the centre)

All children say—

“Hooray! Hooray! Hooray!”

One child then calls out—

“Oh! see the sun is hidden;
Alas! here comes the rain,
Let’s run away and shelter
Until it’s fine again.”

Children then run to centre of hall and open toy umbrellas, singing—

SONG 3.—“WE KNOW LOTS OF PRETTY GAMES.”

This verse to be sung twice.

One child then calls out—

“I do believe it’s fine again,
And all the fresher for the rain;
Come and play once more.”

No. 2.—A May Game.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER.

Brisk.

Doh = G.

Round and round, round and round, Dancing round the May-pole,

Repeat at pleasure.

Boys and girls mer-ri-ly Dress'd in flowers of Spring-time, Come and join our rounde-lay,

Tripping, tripping time a-way, Tra la la la la.. la la! Sing a song of May!..

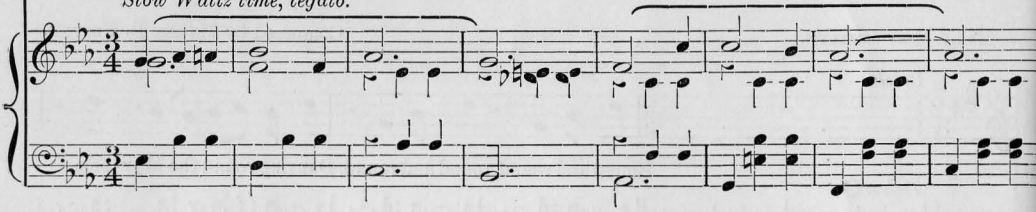
The musical score is written for voice and piano. The voice part is in G major, 12/8 time, with a tempo marking of 'Brisk'. The piano accompaniment is in G major, 12/8 time. The score consists of three systems. The first system includes the title 'No. 2.—A May Game.', the words 'Words by Miss BERLYN.' and 'Composed by MYLES B. FOSTER.', and the first line of music. The second system includes the second line of music. The third system includes the third line of music. The score ends with a double bar line and a repeat sign.

Slow Waltz time, legato.

This is the fair - est maid - en That we have ev - er seen, . . .

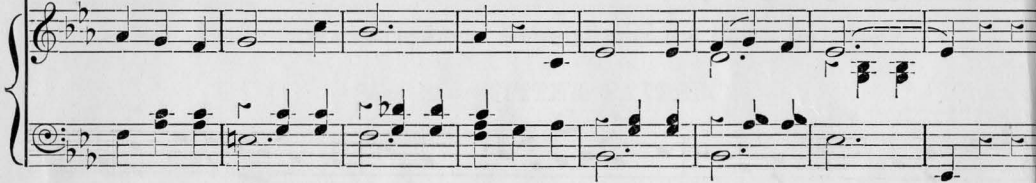
4. **E♭**?

{ | ^am : f : fe | s : - : r | f : - : - | m : : m | r : - : l | l : - : s | f : - : - | - : : }

Slow Waltz time, legato.

She is the fair - est flow - er That there has ev - er been. . .

{ | f : m : r | m : - : l | s : - : - | f : : l, | d : - : d | r : m : r | d : - : - | - : : }



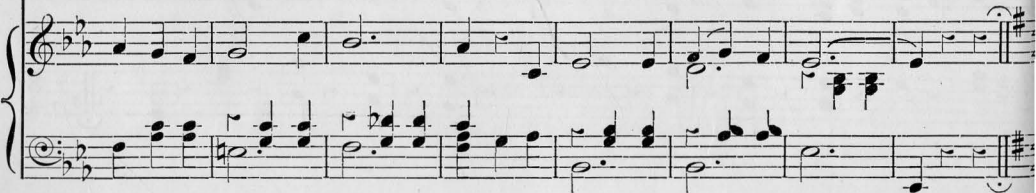
Hail to you, lit - tle la - dy, How proud we are of you, . . .

{ | m : f : fe | s : - : r | f : - : - | m : : m | r : - : l | l : - : s | f : - : - | - : : }



You shall be crowned with flow - ers Of al - most ev - 'ry hue. . .

{ | f : m : r | m : - : l | s : - : - | f : : l, | d : - : d | r : m : r | d : - : - | - : : || }



In March time.

Roy - al Queen, we now ap - proach With bend - ed head and state - ly tread Be -

G. 4.
 { | m d : - . d | d : r | m : f | s : m | r : d | d : m | r : d | d : . s | }

- fore we start our dan - cing round, With a gay tra la la la, tra

{ | d : - . d | d : r | m : f | s : m . m | r : s | m : fe | s : | : se || }

Quicker and lightly.

la la la la la la la la la la la, tra la la la la la la la la,

{ | l . s : f . m | r : r | s . f : m . r | d : | t . d : r . m | f : t . | d : l | s : | }

Quicker and lightly.

tra la la la la la la la la la, tra la la la la la la!

f. C.
 { | t a f . l . m : r . l . d . l | t . l : s . f | m : s | d . l : | *G. t.* m . f : s . l | s : t . | d : - | - : || }

tra la la la la la la la la la, tra la la la la la la!

f. C.
 { | t a f . l . m : r . l . d . l | t . l : s . f | m : s | d . l : | *G. t.* m . f : s . l | s : t . | d : - | - : || }

A May Game.

Children form rings round a Maypole and dance round, singing—

SONG 1.—“ROUND AND ROUND.”

This verse to be sung as many times as desired. Then one child calls out loudly—

“Sit down, little friends, and I will throw a ball;
The girl who catches it, shall be the Queen of all.”

The child then walks round several times pretending to throw the ball, and at last sends it in amongst the children, where it is seized by one girl who walks into the centre of the ring.

At a given signal all the children stand up and sing—

SONG 2.—“THIS IS THE FAIREST MAIDEN.”

Child then calls out—

“Will you, my friends, please all kneel down
While on her head I place the crown.”

All the children then kneel for a moment until the crown is put on, then all approach the Queen, bowing, and singing—

“SONG 3.—“ROYAL QUEEN.”

No. 3.—Snow-balling.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER.

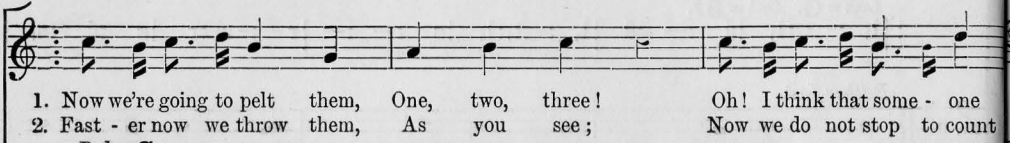
Rather fast.

1. Look at the snow! look at the snow! Rub at your fin-gers and
 2. Now you just watch us make the snow-balls; There'll be some tum- bles and
Lah = G. Doh = B♭.
 { | l₁ :- .t₁:l₁ | d :- :d | l₁ :- .t₁:l₁ | m :- :- | r :- .d:r | m :d :s₁ }

Rather fast.

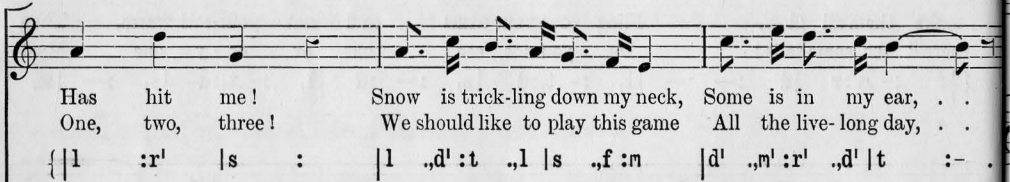
make them all glow, Fling out your arms and get your-self warm, Then
 there'll be some falls! Do you not see that ev - er - y one Must
 { | f :- .m:r | d :- - | l₁ :- .t₁:d | s₁ :- :d | l₁ :- .t₁:d | s₁ :- :se₁ }

play - ing with snow can do you no harm.
 pelt at his neigh-bour and get some good fun!
 { | l₁ :- .t₁:l₁ | m :m :r | d :- .r:t₁ | l₁ :- : | : : | : : }

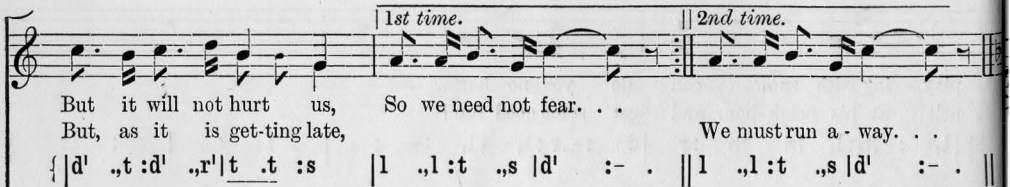


Doh = C.

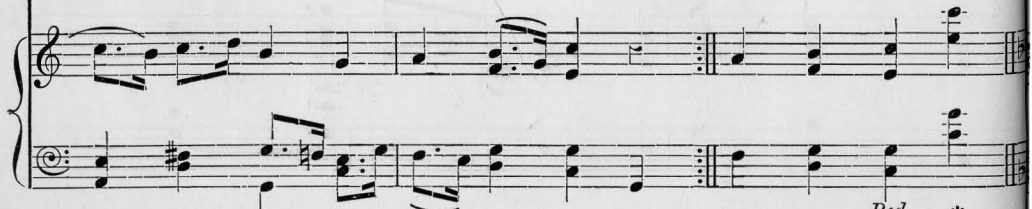
{ | d' „t : d' „r' | t : s | l : t | d' : | d' „t : d' „r' | t „t : r' }



{ | l : r' | s : | l „d' : t „l | s „f : m | d' „m' : r' „d' | t :- }



{ | d' „t : d' „r' | t . t : s | l „l : t „s | d' :- . || l „l : t „s | d' :- . ||



Ped. *

Rather slowly.

A - las! poor snow, how black you are, You have lost your beau - ty!

F.t.
 { ,d' s | s .s :m . ,m | f .f :r | m .,d :t, .d | m :r . }

Rather slowly.

We are go - ing back to work For it is our du - ty.

{ | s .,s :m .m | f .f :r | m .fe :s .t | l :s . }

But we must not leave you here, Ly - ing on the floor, . .

{ | l .,l :t .l | l .,s :s | f .f :s .,f | m :- . }

Else you will be lost, and we sha'n't Have you a - ny more! . .

{ | f .,s :l .t | d' .,t :l .m | s .f :l .,t, | r :d . ||

Snow=balling.

Children march in, in their lines and stand in rows—one child on platform repeats—

“Just look how it is snowing,
We'll wait till it has done,
And then we'll play at snowballs
And have some jolly fun!”

While this verse is being said, certain children throw small balls of soft white paper in the midst of the others. Then all the children run to the sides of the hall and point to the snow on the floor, and sing—

SONG 1.—“LOOK AT THE SNOW!”

At a given signal, boys run one side of hall and girls the other, and sing (meanwhile pelting at each other with the balls)—

SONG 2.—“NOW WE'RE GOING TO PELT THEM.”

Child then calls out loudly—

“We've had a jolly game,
And now before we go,
Everyone must give a hand
To clear away the snow.”

All the children then run round the hall picking up the paper and singing—

SONG 3.—“ALAS! POOR SNOW, HOW BLACK YOU ARE.”

Children then form in lines and lead to class rooms.

No. 4.—A Laundry.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER.

Fast and bright.

Doh = A.

Bu - sy young work-ers are we, . . .

{ | : : | d : - r : m | f : - m : r | m : - : - | s : - : }

Fast and bright.

Hap - py as hap - py can be, With hands in the tub We

{ | d : - r : m | f : - m : r | s : - : - | : : m | r : - : t, s, | m : - : m }

rub a dub, dub, And make the clothes white as you'll see, . . . With

{ | r : - t, | s, : m : - : n | t : - l : s | f : - m : r | s : - : - | - : : d s, }

rub a dub, dub, And make the clothes white as you'll see, . . . With

{ | r : - t, | s, : m : - : n | t : - l : s | f : - m : r | s : - : - | - : : d s, }

rub a dub, dub, And make the clothes white as you'll see, . . . With

{ | r : - t, | s, : m : - : n | t : - l : s | f : - m : r | s : - : - | - : : d s, }

rub a dub, dub, And make the clothes white as you'll see, . . . With

{ | r : - t, | s, : m : - : n | t : - l : s | f : - m : r | s : - : - | - : : d s, }

rub a dub, dub, And rub a dub, dub, With rub a dub, dub a dub, dub !

{ | d : - d : d | d : - : d | m : - m : m | m : - : m | s : - f : m | f : - m : r | d : - : | : : ||

rub a dub, dub, And rub a dub, dub, With rub a dub, dub a dub, dub !

{ | d : - d : d | d : - : d | m : - m : m | m : - : m | s : - f : m | f : - m : r | d : - : | : : ||

Smoothly flowing.

Blow, wind, shine, sun, Help the clothes to dry! Then we

f.D. *A.t.*

{ | ^ds :s | l :l | t „^d:r^l „t | s : | ^d^l f :r

can have play-time by - and - by; When our wash is o - ver, A

f.D.

{ | m :d | t_l .d :r „t_l | ^ds : | s „s:d^l „t | t :l

rit. *a tempo.*

all clear'd a - way, We can scat - ter o'er the hall, And have a jol - ly play!

{ | r^l :l „^d | t :l .t | s :s | l „l:l „l | t „l:t „s | ^d : ||

rit. *a tempo.*

Ponderously.

Win - gle, wan - gle, we can turn the man - gle, Win - gle, wan - gle,

A.t.

{ | ^sd :l | t_l :s_l | d „t_l:l_l „^d | t_l :s_l | m :d | r :t_l

send the roll - ers round, . . If your arms be - gin to ache, Do not stop a fuss to make,

{ | d :r :m ,fe | s : - . | m ,f : s ,m | f ,m : r | m ,f : s ,m | f ,m : r | }

Win - gle, wan - gle, gai - ly mangle on !

{ | d :l, | t, :s, | l, ,d:t, ,r | d : || }

Moderate pace.

1. We have done, and home we go
2. Now we're free and light as air,
E.t.
t, m :l ,l | s .s :d' | }

With the clothes all white as snow, Leave the bas - ket at the door,
Danc - ing, danc - ing ev - 'ry - where, Feet so light and heart so gay,

{ | t ,s :l ,fe | s m :f .r , | m .s :d' ,t | ,l :s .f | }

Moderate pace.

Then we need-n't trou - ble more.
Work is done, and we can play!

{ | m .f :s .se | l :t, | d : | : || : || }

Then we need-n't trou - ble more.
Work is done, and we can play!

{ | m .f :s .se | l :t, | d : | : || : || }

A Laundry.

Children are arranged in groups of twelve, and at a given signal each twelve forming a ring, and bends forward, pretending to wash clothes, singing—

SONG 1.—“BUSY YOUNG WORKERS ARE WE.”

One child who is to be walking round superintending, then calls out—

“Come, workers, it is time to hang out the clothes.”

Two out of each twelve children then run to opposite sides of the hall and hold out a length of string, while the remaining ten pretend to hang clothes, singing

SONG 2.—“BLOW, WIND, SHINE, SUN.”

Child superintending then calls out—

“The clothes are dry enough to fold, so take them away to mangle them; then you can pack them up and take them to their owners.”

Children then pretend to take down clothes, drop lines, and run to sides of hall, where they all pretend to mangle, singing—

SONG 3.—“WINGLE, WANGLE.”

Child Superintendant then calls out—

“You have finished for to-day; pack up, and take the clothes home.”

Children then go off (a boy and girl together), running over the hall, singing—

SONG 4.—“WE HAVE DONE, AND HOME WE GO.”

No. 5.—The Game of Four.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER.

Rather fast.

Ring-a-ring a ro - sy! Would you like a po - sy, Ro - ses, Tu - lips,

Doh = A♭.

{ | d . r : m . f | s : m | f . m : r . d | t, : s, | l, : t, | d : m | }

Rather fast.

*

o-ther flow'rs as well? You can buy a po - sy, All so red and ro - sy;

{ | r . t, : d . l, | s, : | d . t, : l, . t, | l, : s, | f . m : r . m | r : d | }

If you bring a pen-ny, We'll be pleased to sell. Ring-a-ring a ro - sy!

{ | t, . l, : t, . d | m . d : t, . l, | s, : r | d : || d . r : m . f | s : m | }

Would you like a po - sy, Ro - ses, Tu - lips, o-ther flow'rs as well?

{ | f . m : r . d | t, : s | l, : t, | d : m | r . t, : d . l, | s, : | }

* The Accompaniment to the last eight bars (which embodies the Voice Part) can be used here if preferred.

You can buy a po - sy, All so red and ro - sy; If you bring a pen-ny, We'll

{ | d . t₁ : l₁ . t₁ | l₁ : s₁ | f . m : r . m | r : d | t₁ . l₁ : t₁ . d | m . d : t₁ }

With swinging movement.

pleased to sell. Flip flap, flip flap, mer - ry goes

{ | s₁ : r | d : || ^{Flip} _{r s} : m | s : r | f . s | l }

wind - mill; Flip flap, flip flap, Stop - ping night nor day,

{ | d' : s | l : d' | s : d' | l . s : f . m | r : }

In the mill is placed the corn, There it's ground from night to morn, And the mer

{ | m . f : s . m | f . s : l | s r . m : f . r | m . f : s | s' d . t₁ : r }

mill goes on, Flip flap, flip! . . . Flip flap, flip flap,
 { | m „f : s | l : s | s : - . || s : m | s : r }

Mer - ry goes the wind - mill; Flip flap, flip flap, Stop-ping night nor
 { | f „s : l „t | d' : s | l : d' | s : d' | l „s : f „m }

day, In the mill is placed the corn, There it's ground from night to morn,
 { | r : | m „f : s „m | f „s : l | s r „m : f „r | m „f : s }

And the mer - ry mill goes on, Flip flap, flip! . . .
 { | s d „t : r „d | m „f : s | l : s | s : - . || }

Ped. *

f. A. 7.

E. 7. t.

With spirit.

Gal-lop a-way! gal-lop a-way! Gal-lop your fastest, but stop while I say!

f. A².

{ | m : - r : m | d : - : | f : - m : f | r : - : | s : - f : m | m : - r : d | t₁ : - l₁ : s₁ | r : - : }

I will not whip you, so hur-ry a-long, For we have just come to the end of our

{ | m : - f : m | m : - f : m | s : - f : m | r : - : s₁ | d : - s₁ : d | m : - d : m | s : - : r | m : - : }

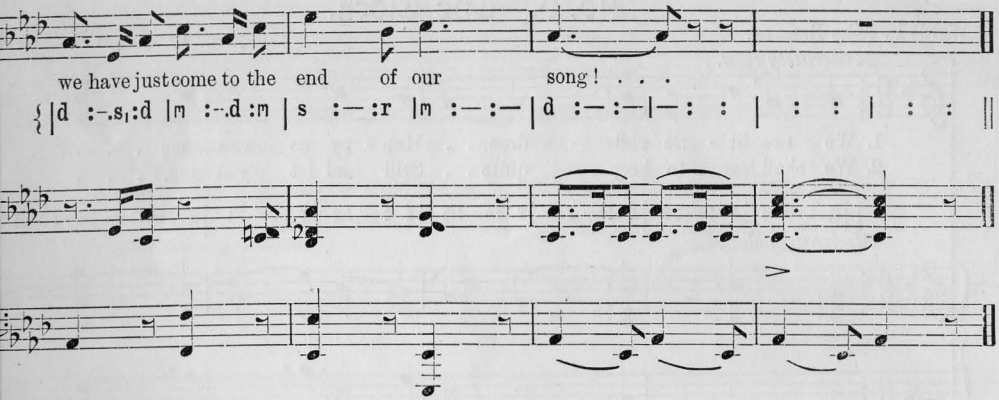
song! . . . Gal-lop a-way! gal-lop a-way!

{ | d : - : - | - : : | : : | : : || m : - r : m | d : - : | f : - m : f | r : - : }

Gal-lop your fastest, but stop while I say! I will not whip you, so hur-ry a-long, Fo

{ | s : - f : m | m : - r : d | t₁ : - l₁ : s₁ | r : - : - | m : - f : m | m : - f : m | s : - f : m | r : - : }

* The Accompaniment to the first ten bars (which embodies the Voice Part) can be used here if desired.



Children march in hall in double lines leaving spaces after each four.

One child on platform repeats—

“You’re arranged in fours I see,
Well! show what you could play.”

A child in centre of hall calls out—

“We could play ring a rosy.”

Then all fours form rings and dance round, singing:—

SONG 1.—“RING-A-RING A ROSY!”

Child on platform then calls out—

“That’s very good!—Now what else can you do?”

Child in hall replies—

“We can play at windmills.”

Children then cross hands and go round like a windmill, singing—

SONG 2.—“FLIP FLAP.”

Child on platform says—

“That is jolly!—Is there yet another game you can play?”

Child in hall replies—

“Why, yes, of course!—We can play horses.”

Child on platform says—

“Gallop away then!”

Children then gallop round hall, singing—

SONG 3.—“GALLOP AWAY!”

Child on platform then calls out:—

“Our time for play is over,
Now we must go to work,
’Twould never do for children
Their lesson time to shirk.

No. 6.—The Clock.

Words by Miss BERLYN.

Composed by MYLES B. FOSTER

Moderately slow.

1. We are lit - tle chil - dren, . . . Hap - py as can be; . . .
 2. We shall learn to keep quite . . . Still and let you see, . . .
Doh = F.
 { m : - : m | s : - : s | f : - : - | r : - : m | f : - : s | t : - : l | s : - : - | - : - : }

Moderately slow.

We are going to make some clocks For you all to see; . . .
 How the hands move ev - er on, Oh! so stead - i - ly; . . .
 { l : - : r | r : - : l | s : - : m | d : - : - | m : - : d | m : - : d | s : - : - | - : - : }

boy who's in the mid - dle, Must be the hands and shew, . . .
 Soon we'll get so clev - er . . . That the time we'll tell, . . .
 { l : - : s | f : - : m | f : - : - | r : - : m | f : - : s | m : - : f | r : - : - | - : - : }

point - ing to our fa - ces, . . . How the mo - ments go. . .
 then our game will real - ly, Have served us ve - ry well! . . .
 { f : - : s | l : - : t | d' : - : - | s : - : f | m : - : f | r : - : m | d : - : - | - : - : ||

With steady movement.

1. Now it's six o' clock, my dears,

Look, and you will see,

2. Now we start an - o - ther hour,

Tick tack, tick tack, tick,

Doh = B♭.

{ | d „d : m . r | s₁ „s₁ : s₁ | d „d : r . m | d : — }

There the lit - tle hand does point, Plain - ly as can be ;

Now the big hand's on the twelve,

We must now be ve - ry smart For the clock is quick !

Look the big hand's near - ly round,

{ | m „m : d . r | s₁ „s₁ : s₁ | s₁ „s₁ : r . m | d : | l₁ „l₁ : t₁ . d | r „m : r }

Soon you'll hear it strike, . . Then you can go on to seven, Quick - ly as you like.

Soon we all shall see, . . . That an - o - ther hour has past, Time flies mer - ri - ly.

{ | l₁ „l₁ : t₁ . d | r : — . | m „m : d . r | s₁ „l₁ : t₁ : d . s₁ | l₁ . r : s₁ „l₁ : t₁ | d : ||

INTERLUDE ad lib.

Fairly fast.

Round and round, round and round, Tra la la la la

Repeat ad lib. *Fairly fast.*

la la la la la! Round and round, and round a - gain, Do not go to

far! For the clock wants wind - ing, And soon it will

stop, Then the boys and girls will all Fall down with a flop.

The Clock.

Child on platform calls out—

“Children, you are going to make
Clocks, the time to tell,
So place yourselves in nice round rings
And show the faces well.”

Children then form in rings of twelve, with a thirteenth child in the centre, and dance and, singing—

SONG 1.—“WE ARE LITTLE CHILDREN.”

Children then all sit down in rings, each holding a card with Roman numeral on it above head. The boy in the centre of rings holds out arms, one to full extent pointing to number twelve, and the other to half its length pointing to number six. Children then sing—

SONG 2.—“NOW 'TIS SIX O'CLOCK.”

Child on platform then calls out—

“Wait a minute, children,
Don't let time go too fast,
Or else, before we know it,
Our playtime will have passed.
Now let your clocks run down!”

Children then jump up and dance round in rings, singing—

SONG 3.—“ROUND AND ROUND.”

Children all fall down.

THE END.



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02. Joan, to the Maypole	1½			Blow, blow, thou Winter Wind (No. 46) Arne			
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08. Begone, dull care, and The Three Ravens	1			Loud Tattoo, The (No. 93) Dibdin			
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11. Sleep, Babie dear A. Scott Gatty	1			BOOK 123.			
12. Wynken, Blynken, and Nod Macdonald	1			WORCESTER CHIMES;			
13. The Model Cat R. Rogers	2			OR, "FAITHFUL IN A VERY LITTLE."		*8	6
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03. Flowers A. Randegger	1			The Bells of Christmas R. H. Legge			
04. The Angel's Song	1			Christmas Bells N. W. Gade			
05. We've ploughed our Land ... A. Sullivan	1			Christmas Eve A. Moffat			
06. From Greenland's Icy Mountains Leslie	1			The Golden Carol J. Stainer			
07. Safely through another week F. Clay	1			Christmas H. Elliot Button			
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BOOK 127.				The Arrival of Spring (No. 96) ... Abt			
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SUITABLE FOR YOUNG CHILDREN.

(CAN BE PERFORMED BY GIRLS ONLY.)

J. R. MOFFAT.

ALFRED MOFFAT.

ARGUMENT.—It is Christmas Eve and time for the children to retire. The scene opens in the nursery, where, having hung up their stockings, they propose to keep awake for the arrival of Santa Claus; but, tired out, they gradually fall asleep, when he arrives, distributes his gifts, and, after singing a solo, retires. In the next scene the Fairy Queen with a troop of Fairies appears, and at her command a number of characters from story-book renown, including Sleeping Beauty, Cinderella, Robin Hood, &c.

The music is simple but bright and melodious. There are solos for six characters, five **unison** choruses, and a cavotte to which the Fairies dance.

Time taken, about forty-five minutes.

Price (A) 1s.; (B) 4d.

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Words and Music by FLORENCE E. WEST.

THE story is founded on an old legend, that flowers come to life again on Midsummer-Day and hold high carnival. The scene is an outdoor one, with foliage make it resemble a garden.

The choruses are in **two parts**.

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The music, by Mr. Jacobi (whose ballet and other music have earned European fame), is very simple, melodious, and carefully adapted to the capacities of average singers, with voices of only moderate range.

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Words and Music by HAMILTON CLARKE.

ARGUMENT.—Two sisters, Rosalie and Coralie, are enthusiastic promoters of music, but antagonistic as to method. Rosalie trains female choirs, while Coralie trains drummers. Coralie affects a strange craze for wearing a grenadier cap, when appearing with her drum-maidens. A Duchess, a cordial friend and admirer of both sisters, puts an end to a considerable amount of dissension by taking the management of matters into her own hands, offering Coralie a hundred pounds for her grenadier cap, this sum to provide musical instruments for Coralie's pupils, on condition that the drums are surrendered to her, and the drumming forthwith abolished.

The music includes an overture, two minuets, solos and duets for five principal characters, and **two-part** choruses for choristers and drummers.

Time taken, about one hour.

Price (A) 2s.; (B) 9d.

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HORNPIPE HARRY;

OR, THE "SQUIB" AND THE "SUNBEAM."

A COMIC OPERA FOR BOYS, IN TWO ACTS.

Words and Music by **HAMILTON CLARKE.**

ARGUMENT.—On a remote island, the remnant of the crew of the wrecked training-ship "Sunbeam" is established. With wreckage they have made a couple of tents. They are discovered cooking a meal, gipsy-fashion, when Mark, their elected chief, looking out to sea, exclaims that a boat-load of soldiers is landing, and urges the boys to prepare for defence. A small boy, in a large cocked hat, presently appears, and announces that he commands the survivors of another wrecked ship, the "Squib," a man-o'-war, lying on the rocks of an adjacent island. At Mark's request he summons his boys, and after mutual greetings, sends them back to the boat for hamper of provisions. All then sit down on the grass to dinner.

Second Act, same scene at night, with moonlight. A heavy storm has occurred, and blown the tents and the "Squib's" boat out to sea. During a council of war, signs of mutiny appear, when Hornpipe Harry, of the "Sunbeam," dances a wild and extravagant hornpipe, after which he makes an appeal to all and succeeds in restoring good humour. Mark then explains that they were all to have gone, by invitation, to share the superior accommodation of the "Squib's" crew, but their boat being lost, he now reverses the invitation. As daylight breaks and the boys are preparing breakfast, the boom of a cannon is heard. This is fired from one of His Majesty's ships, which has come to rescue both crews. The curtain falls as they all sing—

"GOD SAVE THE KING."

The music contains an overture, hornpipe dance, solos, and a duet for the principal characters, and easy choruses in **one and two parts.**

Time taken, about one hour and a quarter.

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Book of Words, 12s. 6d. per 100.

KING BULBOUS.

A COMIC OPERA FOR SCHOOLS AND CLASSES.

P. H. CRIB.

H. FESTING JONES.

ARGUMENT.—The plot turns upon the attachment of two court pages—who are, of course, really young princes from another court—and two princesses. The King is given to study the gastronomic art, and his Queen, Skinafinta, is thrifty to an abnormal degree, besides being consumed with anger at the "forwardness" of the pages. During a pic-nic of the whole court party two robbers abduct the princesses, and, as one might suppose, the rescue is duly effected in the nick of time by the bold brave pages, and in the end, when the real rank of the pages is revealed, the much wished-for union is happily consummated.

The libretto is very amusing, and many of the situations give great scope for effective, humorous acting. The scenery can be very simple.

It is suggested that the costumes should be all Elizabethan except those of the Doctor, the Lady Secretary, Burglar Bill, Tommy Atkins, and Jack Tar, which should all be modern.

There are nine principal singing parts (five girls and four boys), and six spoken, with easy **three-part** choruses.

Time taken, about two hours.

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Book of Words, 15s. per 100.

KING GOLDEMAR.

AN OPERETTA FOR YOUNG PEOPLE.

K. SIDFORD.

THEODORE S. HOLLAND.

ABBRIDGED ARGUMENT.—"King Goldemar" is based upon the story of Hans Andersen, known by the name of Elfin Mount. The opening and close of the original story have been omitted.

The play opens in the moonlight outside Elfin Mount. The news that King Goldemar is coming to the Mount to choose wives for his two sons has greatly excited the Elfin King's daughters. Scene II. shows the arrival of King Goldemar. The sons create an unfavourable impression. In the third scene the Princesses display their various accomplishments in order that Goldemar may judge which of them will make the most suitable wives for his sons. This is an opportunity which gives prominence to each of the five daughters in turn. Hilde sings a song, Jovia tells how she can bake and roast and brew, Meria exhibits amusing magical power. Trude delivers a serious speech, and the youngest Frolic, tells imaginary tales with so much charm that Goldemar determines to marry her himself, and he resolves to make his sons wait for wives until they are older and better behaved. The choruses are mostly in **two parts** and are simple.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

KING THRUSHBEARD.

AN OPERETTA FOR SCHOOLS AND CLASSES.

CLAUDE AVELING.

ARTHUR SOMERVILLE.

ACT I.

ARGUMENT.—King Syringa, annoyed by the persistent refusals of his niece and heiress, Princess Ina, to marry any of her numerous admirers, secretly vows that she shall be disinherited, and married to the first beggar that comes to the palace gates, unless she chooses between Hob, Nob, and Snob. Falsair and Grimchee, the usual wicked relatives, hearing of the King's vow, persuade Ina to refuse them; but Becco, who has been promised a large reward for helping King Thrushbeard, suit, overhears their plot and brings Thrushbeard, disguised as Timothy Dobbs, a beggar, to the palace, and Ina is married and carried off to extreme poverty.

ACT II.

Ina, in her cottage, learns from Timothy of the preparations for Thrushbeard's wedding to a Prince, whose name is a secret. Falsair and the Royal Court and the villagers call on Ina, singing, dancing, and making fun of her in her new circumstances. Next comes through Syringa that Thrushbeard's choice is none other than the heiress to Syringa's throne. Falsair, who is now Crown Princess in place of the disinherited Ina, thinks that she herself is referred to and prepares to go to King Thrushbeard's castle; but Timothy, now having won Ina's affections, declares himself Thrushbeard, and, as should be the case with all good fairy tales, he and Ina live happily ever after, while Falsair and Grimchee find that their "plots and machinations" have only succeeded in rendering themselves supremely ridiculous.

Time of Performance, about one hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

LITTLE BO-PEEP.

M. LOWE.

C. E. LOWE.

ARGUMENT.—The story is founded on the old nursery rhyme. Bo-Peep, a shepherdess, comes to tell the Fairies of the loss of all her sheep. They start off to find the sheep, leaving two of their number, Buttercup and Daisy, to guard Bo-Peep. Mischief also remains behind, and determines to have a joke against Bo-Peep. After a solo dance, "The Sprites' Gavotte," she imitates the bleating of sheep, and then leaves the stage. Bo-Peep starts up from her sleep imagining the sheep have returned. She concludes she was dreaming, and is very disconsolate, when Mischief runs in and announces that the sheep are all found. Bo-Peep's joy is, however, quickly turned to grief on hearing from Mischief that they have "left their tails behind them!" She imagines that they have been cut off, and her grief is so great that eventually Mischief repents of her joking, and tells her that she only meant that the sheep had their tails *behind* them. The Queen and Fairies then return with the news that they have safely found the sheep. Bo-Peep thanks them for their trouble, and forgives Mischief's fun and nonsense.

The music, written specially for young children, is in *unison* throughout, and there are solos for Bo-Peep and the Queen, a duet for Buttercup and Daisy, and various choruses for the Fairies. Mischief, whose part is spoken, has a solo dance.

Time of performance, about thirty-five minutes.

Price (A) 1s.; (B) 4d.

Book of Words, 10s. per 100.

LITTLE SNOW-WHITE.

OPERETTA FOR YOUNG PEOPLE.

HAPCOTT WENSLEY.

J. L. ROECKEL.

ARGUMENT.—The story of Little Snow-White and the seven Dwarfs is one of the most quaint and curious of old Fairy tales. In this version the first scene opens with a chorus of the maids-in-waiting, one of whom sings in a song the legend of the birth of Snow-White. The legend is that one day in winter a Queen chanced to pierce her finger with her needle, and she saw three little crimson stains upon the white snow. Thereupon she asked the Fairies to give her a little daughter, which should also be red and white, and they brought her little Snow-White. The Queen died the same night. At the opening of the operetta the princess is a victim of the neglect and unkindness of a vain and selfish stepmother, Queen of Poppyland, who lives for flattery and who possesses a magic mirror which, every day, assures her that she is the most beautiful woman in the land. But the growing beauty of Little Snow-White leads to a qualification of this statement, and the Queen learns with rage and hatred that her stepdaughter will soon outrival her charms. Little Snow-White is sent into the woods to be slain, but eventually finds refuge in the cottage of seven odd little dwarfs (Scene ii.). Even here, however, the malice of the Queen pursues her, and she is only saved from destruction by the good tries, who transform the threatened death into an enchanted sleep.

Act II. (Scene i.) shows the arrival of the Prince of Arcadee at the cottage of the dwarfs, and the breaking of the spells that hold Little Snow-White in her long slumber. In the last Scene all ends well at the Court of Arcadee. The kind dwarfs appear as the Fairies' bodyguard, and everyone is happy except the cruel Queen, who is deposed by her subjects in favour of Little Snow-White.

Snow-White, the Queen, the Prince, and the Dwarfs have all important parts and good songs. There are also dances and choruses for the Maids of the Court. The favourite character of Podgio, the keeper's son, affords considerable scope for amusement. The seven

dwarfs always move and speak together. There are two Acts and three Scenes with ample opportunities for varied characterisation from grave to gay, and there are many striking situations. The music is at once simple and melodious. The choruses are in **two parts**.

Time taken, about an hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

MAY-DAY REVELS.

HETTIE M. HAWKINS.

JOHN E. WEST.

The music to this work is Old English in character and is simple, the choruses (**two-part**) and solos being especially so. Full directions for the May-pole Dance and other "revels" are given. The programme is as follows: The Villagers assemble and dance (Instrumental), Villagers' "Maying" Chorus, Children's "Layde" Song (Flower Children's Chorus), May-pole Dance (Instrumental), March and Song to the May Queen, Advent of Robin Hood and his Band, Ballad of Robin Hood (Solo and Chorus), Robin Hood Games (including Milkmaids' Procession, Song, Chorus, and Dance), The Hobby-Horse (Instrumental), Archery Contest (Instrumental), Dance round May-pole (Instrumental), God save the King (Chorus).

Price (A) 1s. 6d.; (B) 4d.

Book of Words, 7s. 6d. per 100.

PEPIN, THE PIPPIN;

OR, THE KING OF NO MAN'S LAND.

JOSEPH DESPICHT.

HAMILTON CLARKE.

ARGUMENT.—Why it was called "No Man's Land" no reason can be given, except that no man (or woman) was ever found there. Boys and girls peopled the place and gave themselves the names of Pippins.

The Scene opens in the garden of the palace, on the morning of King Pepin's fourteenth birthday. After receiving the warm congratulations of his subjects, Pepin, at the instigation of the Gipsy, Leila, exchanges his robes for the jacket of the Jester, Plom Plom. While each is playing the other's part, a band of robbers enter and carry off the Jester (mistaking him for the King) and the Princess Ellaline.

Ellaline, however, takes with her the Jester's wallet, in which are sundry disguises. With the help of these Plom Plom and Ellaline escape from the Bandits' stronghold, and return just as Pepin and his soldiers are preparing to attempt a rescue. All then ends well with more birthday festivity.

There are seven principal characters, three girls and four boys, and **two-part** choruses for Pippins, Maids of Honour, Morning Maidens, Gipsy Maidens, Courtiers, Bandits, Soldiers, &c., affording a good scope for large schools.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

PRINCE FERDINAND.

AN OPERETTA FOR SCHOOLS AND CLASSES.

H. J. ASHCROFT.

{ R. D. METCALFE and
A. KENNEDY.

ARGUMENT (Condensed).—The Fairy Tale of "Prince Ferdinand and the Enchanted Sword" is original. The Prince, weary with longing for an unidentified love, hopes that in his dreams the object of his affection may be revealed to him. By the benign influence of Titania, his dreams centre on the playmate of his boyhood—Princess Helena.

Titania, by exercise of her magic powers, brings the Princess from her distant home. Ferdinand awakes and sees the vision of Helena, and the secret of his

mysterious love is solved. He would embrace Helena, and in a song hopes that they may never more be parted, but Titania interposes, and reminds him that a prize to be duly valued must be attained after much toil and strife. Helena vanishes, and Titania tells Ferdinand he must seek his bride in her own country, hinting that dangers await him, which may, however, be overcome by the potent aid of the Enchanted Sword with which she arms him.

He pursues his journey and falls into the clutches of Hecate, a malevolent witch. In the final scene Ferdinand, inspired by the magic power of Cabalo, severs the witch's bonds—her evil spell having been weakened by some of Titania's followers—and is free.

There are eight singing parts and five speaking parts. Choruses in **two parts**. There are opportunities to introduce skipping, dancing, and figure making.

The suggestions given for dresses can be effectively and inexpensively carried out. More elaborate costumes can be adopted if desired.

Time taken, about two hours.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

PRINCESS SNOWFLAKE;

Or, THE FATE OF THE FAIRY NICOLETTA.

A SHORT FAIRY OPERETTA FOR CHILDREN.

ISA J. POSTGATE. HERBERT W. WAREING.
ACT I.

ARGUMENT.—One of the duties of the Frost Fairies is to protect all fir trees at the Christmas season: at this time of the year many fir trees are plucked up by mortals, who use them as Christmas trees. To obviate this calamity the Fairies change the fir trees for seven days into supernatural beings like themselves, and when the Christmas season is past they restore them to their forest forms. The fairy Nicoletta was once a fir tree; to avoid annihilation she had some years ago (with the other fir trees) been made a Fairy in the usual way for seven days. On the expiration of these seven days, however, she had, by special permission, been allowed to remain as a Fairy, instead of being changed back to a fir tree.

Nicoletta wishes once more to become a fir tree. The Fairies point out that to change her to a fir tree now, of all times in the year, would simply mean her destruction; she would inevitably be seized by the mortals, and converted into a Christmas tree. Nicoletta, however, longs to become a Christmas tree, so that she may confer happiness. After much remonstrance the Princess consents to work the transformation, and Nicoletta drinks from a phial given her by Princess Snowflake and becomes again a fir tree.

ACT II.

The scene is now changed to the Ball Room in Thrushcross Grange. A Christmas tree is there, brilliantly lighted up and decorated: this Christmas tree is the fir tree into which Nicoletta has been changed. Princess Snowflake now appears upon the scene, and after asking Nicoletta (as the Spirit of the Christmas tree) if she is happy, and receiving an affirmative reply, she sings a song and departs. The children next come on, and there is a scene of much merriment. After their departure Snowflake again appears and sings a farewell to the Christmas tree, which the Fairies supplement by a Chorus praising the unselfishness and self-sacrifice of Nicoletta.

NOTE.—It is almost unnecessary to point out that the same performers who play the Fairies can take the parts of the children, if required.

There are five principal singing parts, and the choruses are for **unison** only.

Time taken, about half-an-hour.

Price (A) 1s.; (B) 6d.

Book of Words, 10s. per 100.

PRINCESS ZARA.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

CLAUDE AVELING.

ARTHUR SOMERVILLE

ABRIDGED ARGUMENT.—The aged King Buonocore is about to resign the throne in favour of his daughter Zara. Butterfly, Queen of the Fairies, warns the Court of disaster should the Princess come to the throne, but her warning goes unheeded. The King, a senile humorist and anti-superstitionist, having expressed his contempt for witches and superstitions, the Witches foretell a dreadful retribution on him for his incredulity.

Act II. shows the working of the Witches' curse. Zara has forgotten everything that happened before the coronation, the King, her father, and the Prince her lover, have been sent to the kitchen to be cooks, for Zara thinks they are intruders, and half the household is under sentence of death. In the end Butterfly restores Zara to her senses. Zara recognises her father, asks his pardon, and the spell is broken.

There are six solo singing parts, and five characters have dialogue only. There are choruses in **two parts** for Maids of Honour and Nobles, Butterfly Fairies, &c.

Time taken, about one hour and three-quarters.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

PUNCH AND JUDY.

A COMIC OPERETTA FOR CHILDREN.

BERNARD PAGE.

ARTHUR RICHARDS

ARGUMENT.—Punch has slain many victims, and Judy (his wife) is in hourly dread of becoming another. The shades of the murdered haunt Punch as Marionettes, and one of them (the Clown) is the ghost of a former admirer of Judy, whom she still loves dearly, but cannot marry till she dies. In a fit of anger Punch kills Judy, and the Marionettes vow revenge. Part I witnesses the haunting and death of Punch by the hand of Jack Ketch, and the union of the Clown with Judy amid universal rejoicings.

SCENE—Interior of Marionette Show. Curtains will do but an out-door setting is preferable.

There are three solo parts (Punch, Judy, and Clown) with **two-part** choruses of Marionettes and three (short) speaking parts.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 12s. 6d. per 100.

PUSS-IN-BOOTS.

A HUMOROUS OPERETTA FOR BOYS.

LOUIS B. TISDALE.

G. F. HUNTLEY

CHARACTERS.

RUPERT }
RANDOLPH } The Miller's three sons.
REUBEN }
PUSS-IN-BOOTS.
THE KING.
THE COURT CHAMBERLAIN.
THE OGRE.
THE OGRE'S SECRETARY.
FIRST MILLER.
SECOND MILLER.
THIRD MILLER.
MILLERS, COURTIERS, ATTENDANTS, &c.
SCENE I.—Exterior of the Old Mill.
SCENE II.—The Ogre's Castle.

ARGUMENT.—This operetta is a new version of the familiar story of Puss-in-Boots. The old miller has just died and left the substantial part of his fortune

his youngest son Reuben, while his other two sons have to content themselves with a cat and a donkey respectively. Rupert, with the cat, turns out to have much the best of the bargain, for the cat is the noted Puss-in-Boots, who is determined to improve his master's prospects in every way and at any cost.

His first step is to dub Rupert a marquis, and then to introduce him to the King, who accepts Puss-in-Boots' explanation of his master's position, and promises to visit the so-called Marquis of Carabas at his castle, much to the discomfiture of Rupert, who is compelled to hold his tongue by the irrepressible Puss-in-Boots.

The scene changes to the Ogre's Castle, where the Private Secretary is lamenting his hard life, but is cheered by the thought that he will soon be giving up this post and leaving the castle for good.

Puss-in-Boots enters, ostensibly to apply for the vacant post, but in reality to find out for himself all about the Ogre and his castle. After a short scene with the Ogre, the latter, who has power during one hour a day to assume any shape he pleases, changes himself into a mouse, and is immediately pounced upon by Puss-in-Boots.

The Castle Ogre thus becomes the Castle Carabas, and a grand entertainment is given in honour of the King, who is so pleased with everything and everybody that he makes Rupert a real marquis, ennobles his two rothers, and all ends in a happy manner.

The music includes an instrumental introduction, a march, and an interlude. There are solos and duets or six principal characters, with unison and **two-part** choruses.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

QUEEN MAB AND THE KOBOLDS.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

HAPCOTT WENSLEY.

CHAS. BRAUN.

ARGUMENT.—Scene I. is in the Castle of Pooka, King of the Kobolds, a race of mischievous fairies or whimses, akin to the Brownies or Pixies of folklore. They have captured several of the attendant fairies of Queen Mab, who are discovered lamenting their sorry plight. One of them, however, relates in a song that their whereabouts and condition are known, and that Queen Mab and her guards will soon set them at liberty. Pooka enters, accompanied by his Jester and henchmen, and finds much merriment in the discomfort of his captives. Eventually Kobold Castle is stormed, and, at the command of the Queen, Pooka and a number of his panic-stricken courtiers are led out to be conveyed as prisoners to Fairyland.

Scene II. is in the Palace of Queen Mab, and opens with a pageant of fairies, who are assembled to do homage to their sovereign. Mab enters, accompanied by her courtiers, and commands that Pooka and the Kobold prisoners be brought in for trial. His late crimes give their evidence in song, and Pooka is allowed to plead his own case. The fairies interceding, the Kobolds are forgiven on their promising never again to molest a fairy, and in the world of mortals sing only the bad-tempered. All ends happily, the worms get their lamps trimmed, and to the music of crickets' castanets, a fairy dance, in which the Kobolds take part, marks the good understanding between Pooka and Mab.

The music is not difficult, and the choruses are in **two parts**.

Time taken, about an hour and twenty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

RED RIDING-HOOD'S RECEPTION.

EDWARD OXENFORD.

THOMAS FACER.

THE heroine of this work, having inherited her grandmother's money, plays the hostess, and among her guests invites a number of well-known characters.

Each one favours the company with a song, and in addition to easy **two-part** choruses there is a Spanish Dance and a Skipping-rope Dance.

Time taken, about one hour and a half, but the piece may be shortened by omitting some of the characters.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 10s. per 100.

RIP VAN WINKLE.

SYDNEY HARROWING. T. MASKELL HARDY.

An arrangement of episodes from Washington Irving's "Rip van Winkle" story. One soprano and two mezzo-soprano soloists are required. The choruses are nearly all in two parts. The Prefatory Notes contain full and explicit directions concerning costumes, dances, and other factors in performance.

Time taken, nearly two hours.

Staff Notation, 1s. 6d.; (B) 6d.

BAND PARTS CAN BE HIRED.

SANTA CLAUS AND HIS COMRADES.

LOUIS B. TISDALE.

E. OUSELEY GILBERT.

ARGUMENT.—The first scene opens in the home of Santa Claus and his comrades. Great preparations are being made for the annual visit to the children, whom they love so well. Santa Claus, jovial and merry, appears, and in a descriptive song, explains what he is about to do. But he cannot carry out his plans without the help of his faithful coadjutors. He summons his private secretary, Inky, who brings into his master's presence all the comrades of Santa Claus. They each offer some special kind of toy or Christmas present, and, amidst the good wishes of all, Santa Claus departs upon his mission.

The second scene is the children's playroom. A number of children, on the point of going to bed, are speculating upon what Santa Claus will bring them. One of the boys proposes that they should keep awake, but they are all too sleepy; so after hanging their stockings up in an adjoining room, they all go off to bed. Then Inky stealthily creeps in, followed by Santa Claus. The latter fears that, on this night he will be discovered. After a duet, they both go off to perform their allotted tasks. Jack, the wakeful boy, enters, and is so delighted at having caught Santa Claus, that he runs away to wake the others. Santa Claus enjoys the joke, and to show that he bears the children no ill-will, summons all his comrades to join in an extempore merriment with them.

There are thirteen singing parts and one speaking part, and numerous easy **two-part** choruses for Santa Claus' comrades and the children.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

SING A SONG OF SIXPENCE.

A SHORT OPERETTA FOR CHILDREN.

M. E. WINCHESTER. SYDNEY HARDCASTLE.

This little piece, which occupies about twenty minutes in performance, is intended for either the drawing-room or school-room, and may be performed with or without costumes and accessories.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 6d.

THE BABES IN THE WOOD.

A COMIC OPERETTA.

SHAPCOTT WENSLEY. G. JACOBI.

This is a fairy version of the old story, the only mortals included being the two "Babes" and their wicked uncle.

A portion of the dialogue is provided with incidental music. There are eight principal singing parts and choruses for Fairies (two-part) and little Robins (unison).

CHARACTERS.

Compass of Music.

Music.

Doris	} the Babes	...	...	{	D	to F ¹
Roland					D	" F ¹
The Baron, their Uncle		...	...		C [♯]	" F [♯]
The Fairy Queen		...	...		E [♯]	" E [♯]
Blacky	} Wicked Sprites	...	...	{	E	" F [♯]
Brownny					E	" E ¹
Cock Robin	...	...	...		C [♯]	" E ¹
Mrs. Robin, his wife	...	...	...		E	" E ¹

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

THE BEE QUEEN.

AN OPERETTA FOR JUNIOR CLASSES.

P. H. CRIB

(Author of "King Bulbous.")

A. MOFFAT.

ARGUMENT.—A party of Bees, hoping to put an end to the yearly strife between rival Queens, have taken prisoner the little Princess Perdita whom they found lost in the wood, and have set her on their Throne. She is able to converse with the Bees owing to the discovery of Bumble, one of the Bees, that

"Three poppy buds upon a single stalk

Enable boys and girls with bees to talk."

All are happy under her rule except Huzzy, who thinks that she has a right to the Throne. While the Princess is out for her daily walk, strongly guarded, she drops her Poppy Spray, which is found by her brother, Prince Peto, who is searching the woods for his lost sister. He meets Huzzy outside the Bees' nest and hears from her of his sister's captivity. Huzzy offers to help in the escape of the Princess. The Prince disguises himself in the cap and wings of Dreamy, a Drone, who is lying asleep, and enters the Bees' nest. He persuades Bumble to allow him to return the Spray to the Queen outside the nest. She is brought out, and receives back the Spray to the joy of all the Bees. Huzzy accuses Dreamy of having lost his cap and wings, a serious offence against Bee-law. Prompted by Huzzy the

Queen condemns him to be stung. The Bees, except Huzzy, hand their stings to the Queen to carry out the punishment. Prince Peto throws off his disguise, and the Bees being weaponless, can offer no resistance to the Princess's escape. Huzzy, as the only Bee possessing a sting, proclaims herself Queen, and Perdita, in placing the crown on her head, exhorts her to rule with justice.

The Choruses are in unison throughout.

Price (A) 1s.; (B) 6d.

THE COURT CARD.

A MUSICAL SKETCH FOR JUNIOR CLASSES.

MADGE HART-DAVIS. CHARLES HART-DAVIS.

DRAMATIS PERSONÆ.

THE KING OF HEARTS
THE QUEEN OF HEARTS

THE ACE (their daughter)
THE KNAVE OF HEARTS

COURTIERS.

JACK	}	LITTLE BOY BLUE
JILL		LITTLE BO-PEEP
SIMPLE SIMON	}	LITTLE JACK HORNER
OLD MOTHER HUBBARD		LITTLE MISS MUFFET
TOM, TOM, THE PIPER'S SON	}	THE BABES IN THE WOOD.
MARY, MARY, QUITE CONTRARY		

Herald, Maids of Honour, Pages, Cooks, Jailors, Executioner.

This is a version of the old story of the Knave of Hearts who stole the tarts. The scenery and dresses may be extremely simple, though both can, of course, be elaborated to any extent. The music is very simple and includes many nursery rhymes arranged. The choruses are in Unison throughout.

Price (A) 1s. 6d.; (B) 6d.

THE COURT OF QUEEN SUMMERGOLD.

A FAIRY OPERETTA FOR CHILDREN.

ISA J. POSTGATE.

H. W. WAREING.

ARGUMENT.—Queen Summergold holds her court, the Summer Fairies have gathered to meet her; the Queen announces the fact that she is expecting the return of her four emissaries, Snowflake, Zephyr, Raindrop, and Sunbeam. The Fairies have been sent out a year ago, and the Queen proposes to confer a sign of mark of favour on that one of the four whose good deed shall have appeared to shine most conspicuously. The Envoys appear and each one recounts her adventure during the past year. Originally the Queen had intended to raise to the rank of Princess that Fairy whose services seemed to merit most praise; on hearing, however, their adventures, she is so much struck with the excellence of their work that she raises all four to the dignity of Princesses. A joyous chorus concludes the piece.

There are five principal singing parts and one speaking part.

The choruses are for unison only. A gavotte (No. 10) is provided for dancing.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s.; (B) 6d.

Book of Words, 10s. per 100.

THE DAISY CHAIN.

Words and Music by **HAMILTON CLARKE.**

SUMMARY OF ARGUMENT.—The annual ceremony on the First of May of the Installation of the Queen of the Daisy Chain has been instituted by the schoolmaster of the village (Mr. Gustavus Thorpe) for the purpose of rewarding the most accomplished and popular of the scholars in the girls' school. The celebration of this event affords opportunity for an interesting display, and the author has woven into it a very ingenious and amusing plot, in which some of the most interesting characters are the Schoolmaster and Schoolmistress, a Ladies' Volunteer Ambulance Corps, commanded by Surgeon-Captain Amanda Chuckles. In all there are five singing parts and six speaking parts, and choruses in **two parts** of schoolboys and girls. The scene is laid in the playground of the school.

Time taken, about one hour.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE ENCHANTED ISLAND.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

SHAPCOTT WENSLEY. PERCY E. FLETCHER.

ARGUMENT.—"Before the discovery of America the Spaniards considered the strange fruits, &c., washed to their shores as coming from the Enchanted Island of St. Borondon, which, according to certain legends, was situated toward the West, in an unknown part of the ocean, buried, as was supposed, in eternal mists" (Humboldt).

The Scene of this Operetta is laid in this Enchanted Island, and in the opening numbers we see the Fairies of the Waves, Winds, and Flowers at their revels. They are interrupted by the entrance of Pixie, who introduces herself in a song as the "Spirit of Mischief," and then proceeds to tell of her adventures amongst mortals. She has carried a Sailor Boy, whom she found sleeping upon a ship beyond the mists, from the rock to the Island. This causes much dismay, as should foot of mortal touch the shore all enchantment ceases. While they are expressing their concern, Jacky, the little sailor, approaches, and the Fairies become invisible. He cannot understand what has happened, and sings longingly of his home, with sad reflections on the possibility of his becoming part of a cannibal banquet. Soft, reassuring voices are heard, after which the Fairy Queens appear, and finally all the Fairies trooping in, join in a graceful dance before the bewildered boy. He is still, however, anxious to go home. At one point he amazes the fairies by munching a biscuit, but the travelled Pixie explains in song the difference in this respect between Fairies and mortals. Suddenly it is discovered that the enchanted mists have vanished, and that ships of various nations are approaching the shore. Amongst these Jacky joyfully recognises his good ship "Nancy Jane." To console the frightened Fairies, Jacky fixes a small Union Jack on the bank, assuring them that his country's flag will afford them a better protection than that hitherto given the mists. A farewell song by the Fairies, a promise from Jacky to come again, and all ends happily on the Enchanted Island.

The Operetta is in one Act and one Scene. The choruses are nearly all in **two parts**.

Some of the dialogue is provided with incidental music. The music, however, may be omitted if preferred.

Time taken, about one hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words 15s. per 100.

THE ENCHANTED PALACE.

SHAPCOTT WENSLEY. ARTHUR SOMERVELL.

ARGUMENT.—"The Enchanted Palace" is a new version of a story that has cheered and charmed the childhood of many generations, the evergreen legend of "The Sleeping Beauty."

It is the seventeenth birthday of the beautiful Princess Crystal, and the opening of Act I. discloses her fairy guardians in an apartment of the palace. Their endeavours to fill her life with perfect happiness have been to an extent thwarted by a powerful but malicious fairy, who now appears, and with triumph proclaims that the Princess is to die at noon. The Fairy of Life, unable to wholly undo the mischief of her potent adversary, undertakes to throw a spell over the entire palace by which the Princess and all about her shall fall into a profound slumber for a hundred years. During this long interval the sleepers are to be protected by an enchanted thicket and remain motionless as figures of marble. At the expiration of the century the spell is to be broken by the arrival of a Prince.

The fairies vanish, and without change of scenery the preparations for the royal festivities proceed. Much amusement should be created by the humorous characters: the three pillars of the State—viz., the Wise Man, the Poet, and the Jester; also by the Chancellor, and the impecunious King, who, in acknowledgment of his subjects' loyalty, presents them, through his minister, with a new and beautiful scheme of taxation which shall include them all. At the stroke of noon, while a dance is in progress, the Fairy enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage become instantly fixed and motionless. This tableau closes the First Act.

Act II. reveals the outside of the thicket a hundred years afterwards, and the arrival of Prince Emerald, who learns the story of the sleeping Princess from the fairies, who appear as village maidens.

The removal of the thicket presents the still and silent scene as in the tableau closing Act I. The Prince enters as the century is on the point of expiring, and just in time to frustrate the evil Fairy, who is waiting the moment to turn palace and people into dust! He takes the hand of Princess Crystal and the spell is broken, the dance being resumed where it had been stopped a hundred years before. Prince Emerald's story, which is received with huge merriment, leads to much complication and bewilderment, and gives scope to the humorous characters; but, being eventually confirmed, all ends in happiness.

There are eight singing parts (all with moderate range) and three speaking parts. The choruses are nearly all in **two parts**.

Time taken, seventy minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE FAIRY SLIPPER

(The Story of Cinderella).

A CHILDREN'S OPERA IN THREE TABLEAUX.

The Music composed by **E. CUTHBERT NUNN.**

The old story of Cinderella is unfolded. There are seven singing characters—viz., the Prince, the Baron, the Lord Chamberlain, the Fairy Godmother, and the Baron's Daughters—Betsibel, Dorinda, and Cinderella. The choruses are in **two parts** and there are several dances. The work affords ample scope for scenic display and acting. All the parts can be performed by girls.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE FROLICSOME HOURS.

MUSICAL FANTASY IN TWO ACTS.

ALICE C. GATES.

THOMAS F. DUNHILL.

SCENE: AN OLD-FASHIONED SCHOOLROOM.

ARGUMENT.—Act I.—Dame Brown, who finds the heat rather trying, is taking a nap, while her pupils are singing to themselves. They sing of the dullness of the schoolroom, and of their longing for playtime. Dame Brown awakes, and, after hearing their lesson, prepares to leave them awhile, first drawing their attention to the Grandfather Clock, observing that Father Time is a model of punctuality to all children, and, were there discontent or laziness in the clock, order would vanish. When she has departed the children conceive the idea of calling for Father Time to come and give them holidays. He suddenly appears, and promises the little scholars their liberty, then throws down the clock he carries, and vanishes. Thereupon the twelve Fairies of the Hours run out of the Grandfather Clock.

In Act II. the children find all play and no work wearisome. They vainly try to amuse themselves, and at last, after a more violent quarrel than usual, they recall Father Time and entreat him to restore the old order of things.

There is no part-singing and the music is easy.

Time taken, about an hour.

Price (A) 1s. 6d.; (B) 6d.

THE HOURS.

AN OPERETTA FOR FEMALE VOICES.

SHAPCOTT WENSLEY.

J. L. ROECKEL.

ARGUMENT.—It is an out-door Scene with foliage and a raised bank at the back. The rising curtain discloses Old Time standing upon the bank, with Dawn partly visible on his left, and Night in the act of departing on his right. Old Time complains of fatigue, and seeing that all things are apparently in working order, descends from his place for the purpose of having "forty winks." Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more.

"The Hours" gives opportunity for many effective *tableaux*. The music includes a short overture, a "graceful dance," which can be omitted if no dancing is available, solos for four principal characters, and choruses in **two parts**.

The work is frequently performed as a cantata with recitation, without scenery or dresses.

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 10s. per 100.

THE IDEA.

HUMOROUS OPERETTA FOR CHILDREN IN TWO ACTS.

FRITZ B. HART.

GUSTAV VON HOLST.

ARGUMENT.—The Prime Minister has become possessed of a wonderful idea, through which he hopes to bring happiness to the people of his country. But when this idea is applied it results in discontent and the wildest confusion. The populace rise up in revolt, but they are pacified by the promise to revert to the old state of things, and the assurance that the Prime Minister will never, *never* have another idea.

There are solos and concerted numbers for six principal characters (three girls and three boys). The choruses are in unison throughout. The scenery for both acts is the same.

Time taken, about an hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE KNAVE OF HEARTS.

**KATHERINE and
ALICE GREY.**

ARTHUR SOMERVELL.

The Play is founded on the well-known Nursery Rhyme.

CHARACTERS REPRESENTED.

KING OF HEARTS.	Bo-PEEP.
QUEEN OF HEARTS.	FAIRY QUEEN.
KNAVE OF HEARTS.	1ST
TEN, NINE, EIGHT, AND	2ND
ACE OF HEARTS.	3RD
	4TH

Courtiers and Fairies.

The staging of the play presents no great difficulties, and the dresses consist mainly of pasteboard to represent a pack of cards. Very effective *tableaux* are therefore possible. Suggestions are given in the preface. The choruses are in **two parts**.

Time taken, nearly two hours.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

THE MAGICIAN.

A HUMOROUS OPERETTA FOR CHILDREN.

LOUIS B. TISDALE.

A. L. YINGOE.

ARGUMENT.—The scene opens in the village of Topple-downdale on the first of May, many years ago.

As the curtain rises the chorus children dance on to the refrain of a song in praise of May Day. The children, among whom is a boy who treats everything from a humorous point of view, and another who is very discontented, are in doubt how to spend the day. At last a pic-nic is decided upon. Bob, a discontented boy, hates pic-nics, and goes off by himself. Then Jack runs in with the news that a Magician is about to appear in the village. All the children decide that it will be a pleasant finish to the day if they go to the entertainment at the Town Hall in the evening, and they start off for their pic-nic in the best of spirits. Bob returns, carrying a picturesque hat and cloak which he has found. These are the property of the Magician. Bob resolves to impersonate the great man, and he and Dick go into the village for that purpose. The Magician, now enters, and is in great distress at the loss of his garments. The children troop in and are accused of the theft. They are very angry, and are about to drive him from the place, when he mesmerises them, and as they stand transfixed, sings a mocking song. He removes the spell and they plead to him for mercy. He relents, and they go off to find the lost property. Bob and Dick return, having had a miserable day. The hat and cloak are restored, and everybody is invited to the Town Hall in the evening.

There are nine principal parts and five smaller ones, and choruses in **two parts**.

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE MISSING DUKE.

Words and Music by **HAMILTON CLARKE.**

ARGUMENT.—The plot deals with the mysterious disappearance of the Grand Duke of Hofflichsbichstein, who wishes to ascertain personally the state of loyalty of his subjects. Under various disguises he mixes freely amongst all classes of his people, and successfully accomplishes his object.

There are eight principal characters and choruses for Peasants, Soldiers, Sailors, Bandits, &c. The two latter can be taken by the same set of boys desired.

The music is not difficult, and the choruses are in **two parts** only. The work is as suitable for adults as it is for children.

PRINCIPAL CHARACTERS.

THE BURGOMASTER.
AN INNKEEPER.
A CAPTAIN.
A SERGEANT.
A MYSTERIOUS MAN.
A PEDLAR.
THE GRAND DUKE OF HOFFLICHSBICHSTEIN } (One person.)
LISETTE (*Burgomaster's daughter*).
ANNETTE (*her friend*).

Time taken, about eighty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE OLD YEAR'S VISION.

AN OPERETTA OR CANTATA FOR SCHOOLS AND CLASSES.

HETTIE M. HAWKINS. PERCY E. FLETCHER.

CHARACTERS.

OLD YEAR (<i>Contralto</i>).	SUMMER (<i>Soprano</i>).
TIME (<i>Speaking only</i>).	AUTUMN (<i>Dancing only</i>).
SPRING (<i>Soprano</i>).	WINTER (<i>Mezzo-Soprano</i>).

NEW YEAR, a little child (*Mute*).

Attendants upon Old Year, New Year, and the Seasons.

The work may be staged as an Operetta with costume, or given without costume or movement as a Cantata with Recitation. It may also be given as a series of tableaux with musical illustrations and recitation. For this, effective tableaux can be formed of the following situations:—Old Year's death-bed; The Coming of Spring; The Approach of Summer; Autumn's Welcome; Winter's Awakening; The Advent of New Year.

For stage performance the attendants upon Old Year may be fairly numerous and sing all the Choruses; they should be dressed in sombre draperies. New Year's attendants should be all little children in light robes. The Seasons may be attended by their different months, or may have larger bodies of attendants appropriately attired.

A Dance is introduced which may be taken partly as a Solo Dance for Autumn, with reapers attendant upon her joining in; it may, however, be omitted if desired. Choruses in **two parts**.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 7s. 6d. per 100.

THE RIVAL FLOWERS.

AN OPERETTA FOR GIRLS.

HAPCOTT WENSLEY. KATE BOUNDY.

ARGUMENT.—“The Rival Flowers” is a short Floral Operetta, giving opportunities for tasteful grouping and pretty tableaux. The performers represent various owners, and if dressed appropriately the effect is very picturesque.

The Wild Flowers feel slighted by those of the arden, especially by the Rose, and decide to select a leader of their own. They remain sullen and apart when the Garden Flowers enter. Then follow bickerings and irritation, until the Rose, acting as peacemaker, subdues the Daisy, who has been chief of the rebels. Concord is restored, and in the song “The Mission of the Flowers” the Rose shows how each may play her part toward filling the world with happiness and beauty. A final chorus seals the new friendship.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE SILVER PENNY.

AN OPERETTA FOR BOYS AND GIRLS.

LOUIS B. TISDALE.

J. L. ROECKEL.

ARGUMENT.—It is a holiday and the children, fresh from school, are making arrangements for enjoying it to the best advantage. To them enters Will Dalton, “the unhappy boy,” who declines all their invitations to join in the general gladness and mirth, and is left behind to brood over his misery in a song, “I’m the saddest of boys,” after which he falls off to sleep. The Fairy Contentment and her attendant fays discover him and sing a lullaby over him. The Fairy wears round her neck a Silver Penny, which brings peace and contentment to its wearer. This she hangs round the sleeping boy’s neck, and he is eventually transformed into one of the happiest of boys.

There are principal parts for four girls and three boys with easy **two-part** choruses for fairies and school children.

Time taken, about fifty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE SNOW QUEEN.

AN OPERETTA FOR CHILDREN'S VOICES.

Mrs. GEORGE MARTYN.

CHARLES BRAUN.

ARGUMENT.—Gerda and Kaye are playfellows, but the latter, through the spells of the Snow Queen and her attendant Spirits, is carried away from his native town and imprisoned in an ice fortress, where even his heart is in danger of being frozen.

Gerda mourns him as dead, till assured by the Flower Fairies that he still lives, when she wanders northward in search of him.

A Witch in Finland speeds her on her way, and after many dangers she reaches the Snow Queen’s palace, and finds Kaye. Her warm tears thaw his cold heart and dissolve the spell that binds him, and together they return to sunshine and happiness.

Three scenes are represented. The music includes easy solos for four of the principal characters, two dances, and several easy choruses in **one and two parts**. A *speaking part* (the Frost Genius) gives scope for humorous acting. All the parts can be taken by girls.

Time taken, about forty-five minutes.

Price (A) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE TOY REVIEW.

A JUVENILE SCHOOL OPERETTA; OR, MUSICAL

SKETCH FOR YOUNG CHILDREN.

GUS ELLERTON.

PERCY E. FLETCHER.

THIS Operetta is designed for performance at School Festivals, Concerts, and other entertainments. The various incidents are brought forward by a girl, Mollie, who wishes to show her numerous toys to her friends; but, after showing the Noah’s Ark, Baby Doll, Tin Soldiers, and Jumping Jack, her nurse appears on the scene and quickly orders her off to bed.

There are six principal parts and choruses in **unison**, with an optional second soprano part in the final for any number of boys and girls. The music is bright, taking, and easy.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE TRAGEDY OF COCK ROBIN.

SHORT ACTION PIECE FOR JUNIOR CLASSES.

Composed by T. ARTHUR BURTON.

The Music is mostly in Unison. There are many short solos for various characters.

Price (A) 8d.; (B) 3d.

THE WAXWORK CARNIVAL.

A HUMOROUS OPERETTA FOR SCHOOLS AND CLASSES.

BERNARD PAGE.

ARTHUR RICHARDS.

ARGUMENT.—Julius Cæsar and Mary, Queen of Scots, are engaged, and arrange with the Waxworks to be married and hold high carnival in their room. Unfortunately, some fifteen hundred years previously, Julius Cæsar had plighted troth with the proud English Queen, Boadicea, who, hearing of his faithlessness, stops the ceremony by announcing an action for breach of promise. This rouses the indignation of the Chorus, who in the second part give vent to their woes; Julius Cæsar comforts them by the assurance that Henry VIII. has looked favourably on Boadicea, and it is highly probable some agreement may be made. Eventually two marriages take place instead of one, and Henry and Boadicea, Julius Cæsar and Mary are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the Wax-works go to sleep as the curtain falls.

There are songs and duets for the four principal characters, and choruses in **two parts**.

Time taken, about forty-five minutes.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE WITCH OF THE WOOD.

AN OPERETTA FOR CHILDREN.

MRS. WILLOUGHBY WALLACE.

JOHN W. IVIMEY.

ARGUMENT.—Rose and Robin, in Search of Adventures, have played truant and wandered into the Woods of Wynne. They encounter a Witch, who informs them that the Wood is enchanted and that all children who are found there after sunset are compelled to remain her prisoners until they can devise some means of making her laugh: moreover, she has the power of transforming them into Animals or Birds. The children are consoled by the appearance on the scene of the Fairies, Rosalia and Robina, who promise to help them and who summon to their aid the Dwarf, Mr. Wiseman, who lives in the oak tree. He dresses the children up as Cats, and they sing a Comical Duet with an Unfortunate Finale, at which the Witch laughs, for, as Mr. Wiseman says, she is sure to laugh at anyone's misfortunes, Rose, Robin, and all the other children in the Wood are thus set free.

There are Duets for Rose and Robin; Solos for Rosalia, Robina, and the Dwarf; and Choruses for Fairies, Bats, Roses, and Will-o'-the-Wisps.

Time taken, about an hour and twenty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

WHIMLAND.

AN OPERETTA FOR YOUNG PEOPLE.

R. G. WADDINGTON.

S. P. WADDINGTON.

ARGUMENT.—The children of the village of Konkord are visited by the Fairy Patience, who is so pleased by a song she has heard them sing that she promises to help them in any emergency. She then leaves them and Watto and Thomo, two emissaries of Dooaz Ulike, King of Whimland, enter, and endeavour to persuade the children to leave their village and go to Whimland, which is represented as being a country where everyone is allowed to do as he pleases. A child known as "Satisfied Susie" saves her companions from temptation, but is so uneasy at the thought that Watto and Thomo are in the village that she summons the Fairy Patience, to obtain her assistance in driving them away. The Fairy consents, but Watto contrives to steal her magic wand, without which she is powerless. With the aid of the wand, Watto summons several dissatisfied children, and, by means of artful promises, despatches them to Whimland. He has, however, temporarily placed the wand against the trunk of a tree, where it is found by Fairy Patience, who thus re-enters into possession of her magical powers. Watto suspects Thomo of having stolen the wand, and schemes to recover it. Thomo has also a scheme for obtaining the wand from Watto, but both schemes are interrupted by Fairy Patience's re-appearance with the true wand, which she uses to bring the dissatisfied children back from "Whimland." They have been so miserable there that Fairy Patience refrains from punishing them further. Watto and Thomo are also forgiven, and the curtain falls on general rejoicing.

Children are likely to enjoy the dialogue. The music is full of melody, and will interest both young singers and musicians. The choruses are nearly all in **two parts**.

Time taken, about an hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 15s. per 100.

YE OLDE ENGLYSHE PASTYMES.

By Rev. F. W. GALPIN.

THE reproduction of old English dances and rustic sports by the children of Hatfield Broad Oak, Essex, has created so general an interest that it has been thought desirable to publish a description of the performance in detail for the benefit of any who may wish to provide a similar entertainment. The Incidental Music consists of a selection of Songs, Dances, and Interludes of the period represented, with pianoforte accompaniments specially written by Mr. Hamilton Clarke.

Full directions with illustrations are given as to Costumes, &c., and the Sports include the following: a Jig for the Merry Milkmaids, a Tucket for the Hunting Horns, Shepherds' Musick, Musick for the Maypole Morris Dance, Sport at the Popinjay, Tilting at the Quintain, the Quarterstaff, Casting the Dart, Ring Nail, &c.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.

Book of Words, 7s. 6d. per 100.

The following works (marked †), although not provided with connecting dialogue, can be effectively performed in costume.

N.B.—Books of Words of the Cantatas will be sold only in packets of 25 copies at the advertised rates per 100. Single copies, 3d. each. Books of Words of the Operettas, 6d. each.

A DAY IN SUMMER.

A JUVENILE CANTATA, SPECIALLY FOR THE USE OF SCHOOLS AND CLASSES, OR JUVENILE ENTERTAINMENTS.

ANTONY TEMPLEMORE. J. H. ADAMS.

ARGUMENT.—In this Cantata there is nothing of a dramatic character attempted, the idea being simply to describe by means of bright, tuneful solos, a duet, and two-part choruses, the pleasures of the country in Summer-time.

Time taken, about forty minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 7s. 6d. per 100.

† ALL THE YEAR ROUND.

SUITABLE FOR SCHOOL USE.

CHARLES KARLYLE and }
AMY BRIAND. } GUSTAV ERNEST.

THIS work contains recitations for the four Seasons, which, it is suggested, may be given by several persons, each representing a different Season, with attendants in appropriate costume. There are six two-part choruses, which are well within the capabilities of the upper part of a good school. Accompaniments are provided for several of the longer recitations, and a Harvest Dance, arranged as a duet for the pianoforte, is also included.

Price, Staff Notation only, 1s. 6d.

Tonic Sol-fa, 9d.

Book of Words, 7s. 6d. per 100.

A MERRY CHRISTMAS.

A CANTATA FOR SCHOOLS.

SHAPCOTT WENSLEY. T. FACER.

"A MERRY CHRISTMAS" is a brief epitome of some of the pastimes and pleasures in which young people, and oftentimes older ones also, find such keen delight at the festive season.

The Cantata opens with a general praise of Christmas time. Then follow allusions to the pleasant reunions and the merry round games familiar to all. The number entitled "The Rival Dances" sets forth the respective allurements of "The Waltz," "The Polka," and the evergreen "Old Sir Roger de Coverley." A round carol by some singers "outside in the snow" prompts the kindly feelings ever associated with the season, and all ends merrily to the sound of the Christmas bells. The aim has been to provide a school cantata which shall combine brevity and brightness. Easy choruses in two parts.

Price (A) 1s.; (B) 6d.

Book of Words, 7s. 6d. per 100.

† AROUND THE WINTER FIRE.

SHAPCOTT WENSLEY.

A. R. GAUL.

The introduction of Nursery Rhymes may cause some who glance through "Around the Winter Fire" to suppose that it is only suitable for children. This would, however, be quite an erroneous conclusion, the cantata being intended to meet the requirements of Senior Girls' Classes as well as to provide for more youthful singers.

The scene is a country house in winter. The boisterous weather without but enhances the cheer within, where a group of all ages are comfortably seated "around the winter fire." They desire to pass the time with songs, but are met by the various excuses not uncommon under such circumstances—"bad cold," "music left at home," "nervousness," &c. It is then suggested that they shall each sing a few lines in turn, to be followed by a chorus, somewhat after the manner of the musical pastime known in the West of England as a "Dutch Chorus." The Nursery Rhymes are introduced in order that the well-known words may make the choruses appear spontaneous.

Choruses in two and three parts.

Price, Staff Notation only, 2s.;

Tonic Sol-fa, 9d.

Book of Words, 10s. per 100.

A WOODLAND DREAM.

SHAPCOTT WENSLEY.

J. A. MOONIE.

ARGUMENT.—Mabel, wandering in the woods, is allured from the path by a butterfly, which, having led her in pursuit as far as an enchanted oak tree, suddenly changes to the Queen of the Fairies. Stepping into the hollow trunk they descend to the radiant home of the Fairy, and are greeted by the Fays. The Queen explains that, hurt by the apathy of mortals, she has brought Mabel to be taught that Fairies will not be slighted. Mabel's song explaining why the modern schoolgirl is inclined to ignore Fairies causes great indignation. At a signal from the Queen the Gnomes rush to secure their prisoner, when suddenly all the lights are extinguished. Mabel, who has been asleep under the oak tree, is awakened by the friends who have come in quest of her.

There are three solo voices required, two sopranos and a contralto (or mezzo-soprano). Choruses in two parts.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 7s. 6d. per 100.

† BUTTERCUPS AND DAISIES.

A PASTORAL CANTATA FOR CHILDREN.

EDWARD OXENFORD.

EATON FANING.

THIS Cantata is descriptive of a day's outing in the meadows, a treat dear to every child; and endeavours to convey the manner in which the sunny hours are spent. There is an introductory Overture arranged as a pianoforte duet, solos for three characters, and five choruses for S.A. Performed in character, it would take about forty minutes. Choruses mostly in two parts.

Price, Staff Notation only, 1s. 6d.;

Tonic Sol-fa, 9d.

Book of Words, 7s. 6d. per 100.

† CAPTAIN REECE.

NAUTICAL BALLAD FOR SOLI AND CHORUS OF BOYS.

W. S. GILBERT.

T. A. BURTON.

SCENE.—Suggesting the deck of a ship. When the curtain rises, Captain Reece and one of the officers are discovered upon the bridge, on the look-out, using telescopes. The Boatswain and Crew are on deck, the former in front directing operations with his whistle, which he uses after every Solo as a signal for the Chorus to begin.

The following are Cantatas (for Boys' Voices) also with words by W. S. GILBERT and music by T. Arthur BURTON.

THE MARTINET

(SEQUEL TO CAPTAIN REECE).

AND

THE YARN OF THE NANCY BELL

For particulars of these see page 14.

Price (A) 1s.; (B) 6d.

Book of Words, 7s. 6d. per 100.

† CHRISTMAS SCENES.

CLIFTON BINGHAM.

FREDERIC H. COWEN.

THIS Cantata, occupying about half-an-hour, will be found a suitable piece for performance in costume at Prize Distributions, &c. Such popular characters as Father Christmas, Santa Claus, Carol Singers, &c., are introduced, and in addition to solos for these, there are several attractive choruses in **two parts**.

Price, Staff Notation only, 2s.; (B) 9d.

Book of Words, 7s. 6d. per 100.

† HUMPTY DUMPTY.

LEWIS CARROLL.

H. WALFORD DAVIES.

A SHORT Cantata for Children consisting of a prelude, four short settings of the old Nursery Rhyme and part of the famous scene between Alice and Humpty Dumpty (from "Alice through the looking-glass").

DRAMATIS PERSONÆ.



ALSO FOUR OTHER SOLOISTS AND A CHORUS
(LARGE OR SMALL).

The only stage accessory needed is a short section of wall—which may be carried in just before Humpty Dumpty enters, or, if desired, may be erected beforehand. Humpty's own costume should be arranged so as to leave his mouth free to sing and his hands free to gesticulate.

The pianoforte part is important. Every variety of light and shade, *staccato* and *legato*, should be used, with a tendency to caricature in all Humpty's utterances. Broadly speaking, the devices of sudden *forte*, sudden *piano*, and crisp *staccato* are to be associated with all his remarks, while a smooth *legato* and a generally tranquil style should be associated with those of Alice.

Price (Staff Notation, 1s. 6d.; (B) 9d.

† JACK HORNER'S RIDE.

H. A. L. RUDD.

JOSEPH W. C. HATHAWAY.

THIS Cantata can be performed without action, and without special costume. A little dressing-up and slight actions, however, will greatly add to the effectiveness of the performance and will cause the children to put more spirit into their efforts.

CHARACTERS.

The fine lady with rings on her fingers and bells on her toes.

Mr. John Horner.

The Corner Trio.

The Drummer.

Chorus of Children.

The choruses are in **two parts**.

Time taken, about forty-five minutes.

Price, Staff Notation, 2s.; (B) 9d.

OLD MAY-DAY.

SHAPCOTT WENSLEY. F. CUNNINGHAM WOODS.

"OLD MAY-DAY" is designed to awaken some of the echoes of bygone days. New conditions of life have tended to change many of the pastimes which once charmed the rural population of Merrie England, and the alteration of the calendar in the last century made it more difficult to obtain the necessary flowers, by placing May-day nearly a fortnight earlier.

In "Old May-Day" we get the young men and maidens bringing in the branches of may at dawn; the milkmaids with their shining pails; the May-bells; the dance round the May-pole; the Morris dancers with Maid Marion; the "clean sweeps"; the hobby horses; Jack-in-the-green, and many of the features of the May-day in olden times.

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At evening they prepared to pass the night in a forest, but chancicler's sharp eyes discovered a light in a distant window which gave promise of more comfortable quarters, to which they all repaired. The donkey being the tallest, looked in and saw a table spread with good things, and robbers feasting thereat.

The "Waits of Bremen" then performed a quartet with startling effect, each using his own particular melody. Scared by the unearthly strains, the affrighted robbers fled to the depths of the forest, leaving the feast to the musicians, who, having done full justice thereto, proceeded to arrange themselves for the night.

At midnight hour the robber chief, thinking that all might then be quiet, sent one of his band to reconnoitre. He stealthily entered, and endeavoured to light a match at what he thought were glowing embers upon the hearth. It was the cat! * * * * Bitten by the dog, scratched by the cat, kicked by the donkey, and terrified by the crowing of the cock, the robber stumbled again into the night, and told such appalling tales of the demons in the cottage that the musicians were never again disturbed. Choruses in one and two parts.

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